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<b><u>Guitar World 2004-02</u></b>
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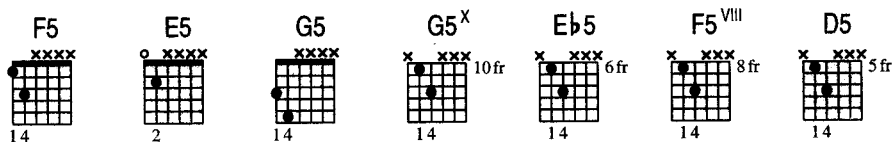
# WE WILL RISE ARCH ENEMY

WORDS AND MUSIC BY Arch Enemy TRANSCRIBED BY Jeff Perrin

All guitars are tuned down two whole steps (low to high: C F B $\flat$  E $\flat$  G C).

Bass tuning (low to high): C F B $\flat$  E $\flat$ .

All notes and chords sound a major third (two whole steps) lower than written (key of C minor).



## A Intro (0:00)

Moderate Metal  $\text{♩} = 114$

\*E

C6

C5

A5

Bsus4

B

\*\*Gtr. 2 (elec. w/dist.)

Rhy. Fig. 1a

(play 3 times)  
end Rhy. Fig. 1a

1

**TAB**

**Guitar 2:**  $\text{f}$   $\text{††repeat previous beat}$   $\text{**doubled throughout}$   $\text{†repeat previous chord}$   $\text{**Gtr. 1 (elec. w/dist.)}$   $\text{Rhy. Fig. 1}$  (play 3 times) end Rhy. Fig. 1

**Guitar 1:**  $\text{f}$   $\text{**doubled throughout}$   $\text{Bass Fig. 1}$  (play 3 times) end Bass Fig. 1

**Bass:**  $\text{w/pick}$   $\text{Substitute Bass Fill 1 third time}$  (see next page)

\*Chord symbols reflect overall or implied harmony until [C].

## B Verses (0:25, 1:16)

1. Tear down the walls  
2. Stereotype fools

Wake up the world  
playing the game

Ignorance is  
Nothing unique

E5

C

A5

5 Gtrs. 1 and 2

**Bass:**  $\text{not}$   $\text{They all look the same}$   $\text{bliss}$   $\text{So fed up with the second best}$   $\text{I can}$

**Guitar 1:**  $\text{Fmaj7}$   $\text{E5}$   $\text{C}$   $\text{w/slight fdbk.}$

8

**TAB**

**Guitar 1:**  $\text{Fmaj7}$   $\text{E5}$   $\text{C}$   $\text{w/slight fdbk.}$

**Bass:**  $\text{not}$   $\text{They all look the same}$   $\text{bliss}$   $\text{So fed up with the second best}$   $\text{I can}$

As heard on Arch Enemy's Century Media recording *Anthems of Rebellion*

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# WE WILL RISE ARCH ENEMY

**C** (0:42, 1:32)

be A5 Overtime anything F5 is anything I here want and to now be N.C.(E5) F5 E5 N.C.

P.M. P.M. P.M.----- P.M. P.M.

(E5) G5 F5 N.C. (E5) F5 E5 N.C.

Gtrs. 1 and 2 P.M. P.M. P.M.----- P.M. P.M. P.M.----- P.M. P.M.

**D** 1st and 2nd Pre-choruses (0:50, 1:41)

I am the enemy N.C.(E5)

tremolo-picked 32nd-note triplets -----

(E5) G5 F5

Gtrs. 1 and 2 P.M. P.M. P.M.-----

Bass

I am the antidote Watch me closely I will stand up E5

**E** 1st and 2nd Choruses (0:59, 1:49)

now \*E C6 C5 We will rise (We will rise) Rise above Bsus4 B

Gtr. 1 plays Rhy. Fig. 1 twice (see meas. 1)

Gtr. 2

Bass plays Bass Fig. 1 twice (see meas. 1)

\*chord symbols reflect overall harmony

We will rise (We will rise) Rise (1st time) go back to **B**

25 (repeat previous four measures)

Bass Fill 1 (0:23, 1:14, 2:04)

(Bsus4) (B)

# WE WILL RISE **ARCH ENEMY**

## **F** Guitar Solo (2:06)

G5<sup>X</sup>

Gr. 3 (elec. w/dist.)

29 P.M.-----

E♭5 F5<sup>VIII</sup> D5 F5<sup>VIII</sup>

13 (13) 11 10 (10) 8 11 (11) 10 11 10 12 11 10 (11)

10 12 13 6 8 10 8 10 12 11 10 12 11 10 (11)

Gtrs. 1 and 2 Rhy. Fig. 2 end Rhy. Fig. 2

Bass

10 10 10 10 6 6 6 6 8 8 8 8 5 5 5 5 8 8 6 6 5 5 3 3

G5<sup>X</sup>

Gtrs. 1 and 2 play Rhy. Fig. 2 (see meas. 29)

Gr. 3

33 P.M.-----

full P.M.----- 1/2

13 (13) (13) (13) 11 10 (10) (10) (10) 8

10 12 13 6 8 10 10 (10) (10) (10) 8

Bass

3 3 3 3 6 6 6 6 5 5 5 5 8 8 6 6 5 5 3 3

35 F5<sup>VIII</sup> D5 F5<sup>VIII</sup> We will

11 (11) 10 18 15 17 18 17 15 18 15 17 18 17 15

8 10 12 3 3 3 3 5 5 5 5 5 5 5 8 8 8 8 8 8 8 8

Bass

8 8 8 8 5 5 5 5 5 5 5 5 8 8 8 8 8 8 8 8

## **G** (2:23)

rise

\*E5

Gr. 3

D/F#

C5

37 \*\*P.H.-----

full slight vib. full slight vib.

19 (19) 12 15 15 (15) (15) 12 15 15 (15) (15) 15 14

Gr. 4 (elec. w/dist.) f

\*\*P.H. pitch: B

Gr. 2

Gr. 1

Bass

9 9 9 9 11 11 11 11 12 12 12 12 5 5 5 5 3 3 3 3

9 9 9 9 7 7 7 7 5 5 5 5 3 3 3 3 3 3 3 3

7 7 7 7 9 9 9 9 3 3 3 3 3 3 3 3 3 3 3 3

\*chord symbols reflect overall harmony

# WE WILL RISE ARCH ENEMY

**40** Gtr. 3

B7(no3) B5 E5 C5

\*w/wah full full full full full full full full full full

15 12 15(15) 12 15 12 15 12 15 12 15(15) 12 15 12 15 12 15(15) 12 15

\*Set wah to closed position (toe down); in measure 42, gradually depress pedal until fully open (heel down) by measure 43.

Gtr. 4

(14) (14) 12 15 (15) (15) (let note fade into next beat)

Gtr. 2

14 16 17 13

12 14 14 10

Gtr. 1

4 9 5

2 7 3

Bass

2 2 2 2 9 9 9 9 9 9 5 5 5 5

**43** D5 B5 D5

Gtr. 3

12 12 17 12 12 15 12 17 12 12 15 12 17 12 12 15 17 17 (17) (17) 14 15 12 12 11

3 6 3 3 3

Gtr. 2

15 12 15

Gtr. 1

7 4 7

5 2 5

Bass

7 7 7 7 4 4 4 4 7 7 7 7

# WE WILL RISE ARCH ENEMY

45 E5  
Gtr. 3

10 11 11 11 8 9

1/2

3

\*Gtr. 4 plays top notes.

Gtr. 2

17 14 9 7

Gtr. 1

Bass  
Bass Fig. 2

0 5 0 2 0 0 0 1 X 0 0 5 7 5 7 0 8 0 5 0 0 0 3 X 1 1 5 7 5 7

end Bass Fig. 2

47 Gtrs. 3 and 4

8 9

Gtr. 2

17 14 9 7

Gtr. 1

Bass plays Bass Fig. 2 (see meas. 45)

Gtrs. 1 and 2

17 5 7 5 7

## [H] 3rd Pre-chorus (2:48)

I am the enemy (I am the enemy)

N.C.(E5) F5 E5 N.C. (E5) G5 F5 N.C.

Gtrs. 1 and 2

49 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

0 5 0 2 0 0 0 3 1 2 0 0 5 7 5 7 0 8 0 5 0 0 0 3 0 1 3 1 5 7 5 7

Bass plays Bass Fig. 2 (see meas. 45)

## [I] 3rd Chorus (2:57)

I am the antidote (I am the antidote)

(E5) F5 E5 N.C. (E5) G5 F5

\* E

Gtrs. 1 and 2

51 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

0 5 0 2 0 0 0 3 1 2 0 0 5 7 5 7 0 8 0 5 0 0 0 3 3 1 13 11

Bass

Bass plays Bass Fig. 1 twice (see meas. 1)

\*chord symbols reflect overall harmony

54 C6 C5 We will rise (We will rise) Rise Rise above

We will rise (We will rise) Rise Rise above

A5 Bsus4 B

Gtrs. 1 and 2

14 12 9 11 8

12 10 7 9 6

Bass substitutes Bass Fill 2 second time (see next page)

<b>We</b>	<b>will</b>	<b>rise</b>	<b>(We will rise)</b>	<b>Rise</b>
<b>We</b>	<b>will</b>	<b>rise</b>	<b>(We will rise)</b>	<b>Rise</b>

We will rise (We will rise)  
We will rise (We will rise)

**Rise  
Rise**



Bass substitutes Bass Fill 2 second time

*Bass substitutes Bass Fill 3 second time*

E  
 Gr. 1 plays Rhy. Fig. 1 until fade (see meas. 1)  
 Gr. 2 plays Rhy. Fig. 1a until fade (see meas. 1)  
 Gr. 3

E  
 Gr. 1 plays Rhy. Fig. 1 until fade (see meas. 1)  
 Gr. 2 plays Rhy. Fig. 1a until fade (see meas. 1)  
 Gr. 3

Bass plays Bass Fig. 1 until fade (see meas. 1)

*Bass plays Bass Fig. 1 until fade (see meas. 1)*

63 A5 Bsus4 B end Kiff A

17 21 22 17 21 22 17 21 22 17 21 22 17 21 22 21 23 24 21 23 24 21 23 20 23 24 20 23 24 20 23 24

*end Riff A*

E C6 C5 A5

Gr. 3 repeats Riff A until fade (see meas. 61)

65 Gr. 4

15 17 19 17 15 17 19 19 20 22 20 19 22 19 20 22 22 trem. pick

full

*Gtr. 3 repeats Riff A until fade (see meas. 61)*

65 Gtr. 4

15 17 19 17 15 17 15 17 19 19 20 22 20 19 22 19 20 22 22 22

68 Bsus4 B 1/2 E full C6 full C5

22 22 22 17 17 (17) 15 17 15 17 15 14 15 14 15

3

71

76 **Bsus4** *P.M.* **B** **E** *full* *fade out*

14-16-17 14-16-17 15-17-19 16-17-19 15-17-19 17-19-20 17-19-20-22 (22) 22 (22) 19

6 6 6 6 6

(B)

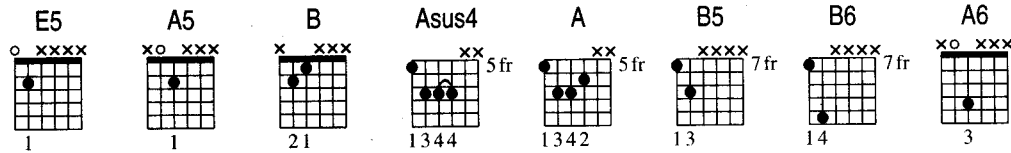
(Bsus4) (B)



# MY BEST FRIEND'S GIRL THE CARS

WORDS AND MUSIC BY Ric Ocasek TRANSCRIBED BY Jeff Perrin

**NOTE:** Recording was sped up slightly, raising the pitch by one half step (key of F).  
To play along, tune all strings up one half step (low to high: F B $\flat$  E $\flat$  A $\flat$  C F).



## A Intro (0:00) Moderate Rock $\text{♩} = 121$

E5 A5 B E5 A5 B

Gtr. 1 (elec. w/clean tone)

Rhy. Fig. 1

end Rhy. Fig. 1

1

## B 1st Verse (0:16)

dancin' down the street with your suede blue eyes And every  
new boy that you meet he doesn't know the real surprise (Here she

9

## C 1st Pre-chorus (0:32)

When she's dancin' 'neath the starry sky ooh she'll make you flip  
comes again) (Here she

13

As heard on the Elektra recording *The Cars*

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## MY BEST FRIEND'S GIRL **THE CARS**

comes again)	When she's	dancin' 'neath the starry sky	I	kinda	like the way she dips
E5	A5	B	E5	A5	B

*Gtr. 1 plays Rhy. Fig. 3 (see meas. 13)*

*end Rhy. Fig. 2*

17 Gtr. 2

Bass

*mp*

**D 1st Chorus (0:49)**

Asus4 A

Well she's my best friend's girl  
B5 B6 B5 Asus4 A

Gtr. 2

*Rhy. Fig. 4*

21 Rhy. Fig. 4

P.M. P.M. P.M. P.M. P.M.

Gtr. 1

P.M.

Bass

The musical score for Rhythm Figure 4 is presented on two systems. The first system includes a guitar staff (Gtr. 1) and a bass staff. The guitar staff has five measures, each with a 'P.M.' (Palm Mute) marking above it. The notes are: 7-7-5, 6-7-7, 5-7-5, 9-11-9, and 7-5-5. The bass staff has five measures, each with a 'P.M.' marking above it. The notes are: 2-0-4-2, 2-0-4-2, 2-2-2, 2-X-1, and 2-0-4-2. The second system includes a guitar staff and a bass staff. The guitar staff has two measures, each with a 'P.M.' marking above it. The notes are: 7-7-5 and 6-7-7. The bass staff has two measures, each with a 'P.M.' marking above it. The notes are: 7-7-5 and 7-7-5.

B5	Well	she's	my	best	friend's	girl	uh			but	she	used to	be	mine
	B6	B5			B6	Asus4 A		B5		B6	B5			

[illegible]

E5

A5

**B**

*Gtr. 1 plays Rhy. Fig. 1 (see meas. 1)*

*Gtr. 2 plays last four measures of Rhy. Fig. 2 simile (see meas. 17)*

Gtr. 3 (elec. w/clean tone and slap-back echo)

w/pick and finger

$$\text{let ring}$$
$$\text{let ring}_-$$

27 *w/pick and finger*

Bass  
Bass Fig. 1

end Bass Fig. 1

# MY BEST FRIEND'S GIRL **THE CARS**

29 E5 A5 B  
*let ring -*  
  
*Bass plays Bass Fig. 1 (see meas. 27)*

**E 2nd and 3rd Verses (1:09, 2:20)**

31 nuclear boots and your drip-dry glove Oh when you  
(3.)dancin' down the street with your suede blue ah eyes And every  
E5 A5 B E5 A5 B  
Gtr. 3 w/pick let ring let ring P.M. let ring  
mp  
Gtr. 1 Rhy. Fig. 5 end Rhy. Fig. 5  
P.M.  
Bass plays Bass Fig. 1 four times (see meas. 27)

35

bite new E5  
your boy A5  
lip that you meet B  
it's some reaction to he doesn't know the E5  
love uh uv surprise A5  
uh uv' B  
(Here (Here she she  
let ring

Gtr. 3

Gtr. 2

Gtr. 1

P.M.

pick scrapes

16

**[F] 2nd and 3rd Pre-choruses (1:25, 2:36)**

2. { comes again) When she's dancin' 'neath the starry sky

3. { comes again) When she's dancin' 'neath the starry (Here B she

E5 A5

Gr. 1 plays Rhy. Fig. 1 twice simile (see meas. 1)

Gr. 2 plays Rhy. Fig. 2 (see meas. 13)

Gr. 3 w/pick and finger

39 Riff A

mf

Bass plays Bass Fig. 1 four times (see meas. 27)

# MY BEST FRIEND'S GIRL THE CARS

sky yeah I think you'll flip she comes again When she's  
comes again oh she'll make you flip (Here she comes again) When she's  
E5 A5 B E5

41

dancin' 'neath the starry sky I kinda like the way I like the way she  
dancin' 'neath the starry sky she comes again I kinda like the way I like the way she  
A5 B E5 A5 B end Riff B

44

## G 2nd and 3rd Choruses (1:41, 2:52)

dips

A5 A6 A5 A6 A5 B 'cause she's my best friend's girl A5 A6 A5 A6 A5

Gr. 2 plays Rhy. Fig. 4 simile (see meas. 21)

Gr. 1

Rhy. Fig. 6

47 P.M.

Bass  
Bass Fig. 2

Well she's my best friend's girl A5 A6 A5 girl A6 A5 B but she used to be mine  
B P.M. end Rhy. Fig. 6

50

end Bass Fig. 2

(2nd time) To Coda  
(skip ahead to meas. 67)

E5 A5 B She's so fine A5 B

Gr. 1 plays Rhy. Fig. 1 (see meas. 1)

Gr. 2 plays last four measures of Rhy. Fig. 2 (see meas. 17)

Gr. 3 substitutes Riff B simile second time (see meas. 43)  
w/pick and finger

53 Gr. 3

Bass plays Bass Fig. 1 twice (see meas. 27)

Gr. 4 (elec.  
w/clean tone and  
slap-back echo)

\* note is played  
first time only

# MY BEST FRIEND'S GIRL **THE CARS**

## **H** Guitar Solo (2:00)

A5  
Gtr. 1 plays Rhy. Fig. 6 (see meas. 47)  
Gtr. 2 plays Rhy. Fig. 4 (see meas. 21)  
57 Gtr. 4 (elec. w/clean tone)

B 1/2 full full full



w/pick and finger  
let ring

A5 B

Bass plays Bass Fig. 2 (see meas. 47)

60 full full full full let ring

B A5 B

D.S.  al Coda   
(go back to **E**)  
3. Always d -

E5 A5 B E5 A5 B

Gtr. 1 plays Rhy. Fig. 1 (see meas. 1)  
Gtr. 2 plays last four measures of Rhy. Fig. 2 simile (see meas. 17)  
Gtr. 4

63

Bass plays Bass Fig. 1 twice (see meas. 27)

Gtr. 3



## **I** Outro (3:12)

(1.) Ow (My best friend's girl - friend) Well she used to be mine friend)  
(2.) Yeah yeah (My best friend's girl - friend) So she used to be

E5 A5 B

Gtr. 1 plays Rhy. Fig. 5 twice simile (see meas. 31)  
Gtr. 2  
67 Rhy. Fig. 7 1/2 end Rhy. Fig. 7

Bass

\* Background vocal continues throughout remainder of song.

(1.) mine  
(2.) mine

Ooh yeah yeah yeah

repeat simile and fade  
She used to be

E5 A5 B E5 A5 B

Gtr. 2 plays Rhy. Fig. 7 until fade (see meas. 67)  
Gtr. 3 plays Riff A simile until fade (see meas. 39)

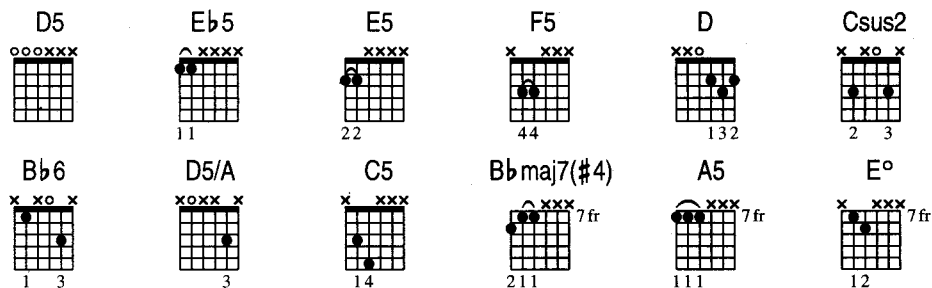
Gtr. 1  
71 P.M.

Bass plays Bass Fig. 1 simile until fade (see meas. 27)

**WORDS AND MUSIC BY** James Hetfield, Lars Ulrich, Kirk Hammett and Bob Rock **TRANSCRIBED BY** Jeff Perrin

**Bass tuning (low to high): G C G C.**

*All notes and chords sound one whole step lower than written (key of C minor).*



**A Intro (0:00)**

**Fast Rock** ♩ = 190

N.C.

Gtr. 1 (elec. w/dist.)

Gr. 1 (elec. w/dist.)

1

(play 3 times)

P.M. P.M. P.M. P.M. P.M. P.M.

TAB

mf

0 1 2 2 1 2 1 0 2 1 0 1 1 3 3 3 0 1 2 2 1 2 1 0 2

[illegible]

(0:19)

(0.15) Eb5E5 Eb5 E5 Eb5D5 E5 Eb5 D5 E5 Eb5 D5 N.C.

Gtr. 1

*Rhy. Fig. 1*

Rhy. Fig. 1 (play 3 times)

7 P.M. --- > P.M. > P.M. - > P.M. - > P.M. --- P.M. --- > P.M. > P.M. --- P.M.

Gtr. 2 (elec. w/dist.)

*Rhy. Fill 1*

*end Rhy. Fill 1*

(play 3 times)

[illegible]

**As heard on Metallica's Elektra recording *St. Anger***

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# ST. ANGER METALLICA



**B** (0:34, 2:37)

E♭5 E5 D5 E5 E♭5 D5 E5

Gtr. 2 plays Rhy. Fill 1 (see meas. 7)

end Rhy. Fig. 1 Gtrs. 1 and 2

11 Gtr. 1 P.M.----- > P.M.----- > P.M.----- > P.M.----- > P.M.----- > P.M.----- \*

Bass Bass Fill 1-----

Bass Fig. 1

\*Drums switch to double-time feel fifth time.

14 (0:54)

E♭5 D5 E♭5 E5 F5 D5 E5 E♭5 D5 E5 E♭5 D5 E5 E♭5 D5 E5 E♭5 D5 E5 E♭5 D5

(play 8 times) > P.M.----- > P.M.----- > P.M.----- > P.M.-----

(play 8 times) end Bass Fig. 1 Bass Fig. 2 end Bass Fig. 2

## **C** 1st and 2nd Verses (0:56, 2:59)

Half-Time ♩ = 94

Saint Anger 'round my neck Saint Anger 'round my neck

D Csus2 B♭6 D5/A

Gtr. 1 (w/clean tone)  
Rhy. Fig. 2

end Rhy. Fig. 2

17 let ring throughout (repeat previous two measures) 2

Gtr. 2 (w/clean tone)  
let ring throughout

Bass Bass Fig. 3 end Bass Fig. 3

He never gets respect Saint Anger 'round my neck

Gtr. 1 plays Rhy. Fig. 2 (see meas. 17)

Gtr. 2

21 2 2

Bass plays Bass Fig. 3 (see meas. 17)

# ST. ANGER METALLICA

**D** (1:17, 3:20)

Saint Anger 'round my neck He never  
(You flush it out You flush it out) (You flush it out You flush it out)

\*D5 C5 Bb(#4) A5 D5

Gtr. 1 (w/dist. and modulation effect)  
25 *f* \*\*repeat previous beat

Gtr. 2 (w/dist. and modulation effect)  
*f*

Bass  
*f*

\*Chord symbols reflect implied overall harmony.

gets respect Ooh (sung 2nd time on 2nd verse only)

C5 Bb(#4) A5 D5 C5 Bbmaj7(#4) A5

\* P.M. - P.M. -

\*modulation effects off

**E** 1st and 2nd Choruses (1:48, 3:51)

Original Tempo ♩ = 190 (w/double-time feel)

(1.) Fuck it all and no regrets I hit the lights on these dark sets I  
(2.) need a voice to let myself to let the myself go free on these dark sets Me  
(3.) Fuck it all and fuckin' no regrets I hit the lights on these dark sets I  
(4.) dallion noose my world hang myself Saint Anger like 'round my an earthquake I  
(5.) feel to see clear is it me madly in anger with you I'm  
(6.) Hard to see clear is it me madly in anger with you I'm  
(7.) madly in anger with you I'm madly in anger with you I'm  
(8.) madly in anger with you I'm madly in anger with you I'm

N.C.(D5)

(C5)

E°

A5

(play 8 times)  
end Rhy. Fig. 3

31 Rhy. Fig. 3 (repeat previous measure)

(play 8 times)


Bass Fig. 4 (play 8 times)  
end Bass Fig. 4



# ST. ANGER METALLICA

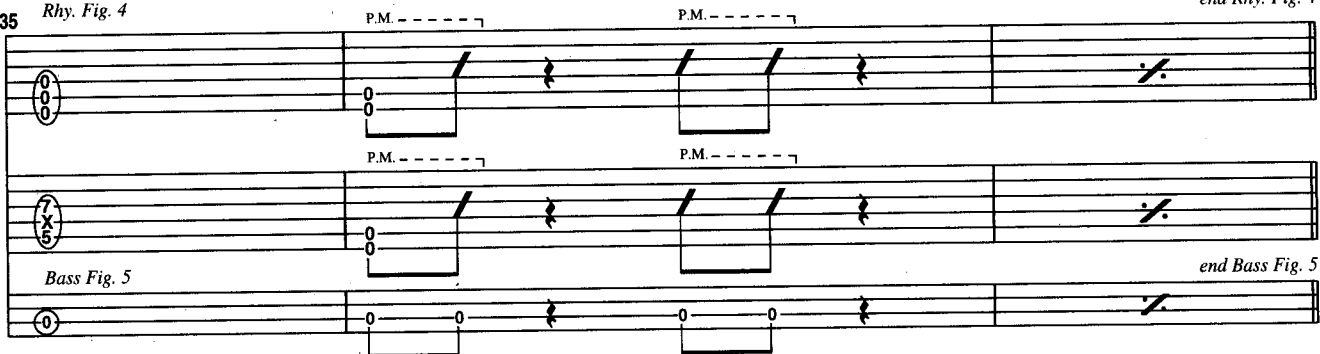
**F** (2:30, 4:33)


D5

(2nd time) **To Coda**   
(skip ahead to meas. 40)

35 Rhy. Fig. 4

end Rhy. Fig. 4



**D.S. al Coda**  **Coda** (4:37)  
(go back to meas. 13)

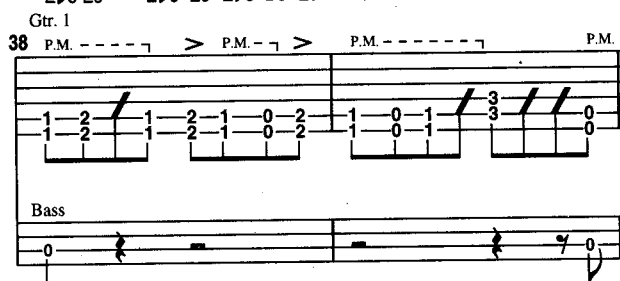
**G** (2:34)

E♭5 E5 E♭5 E5 E♭5 D5 E5 E♭5 D5 E♭5 F5 D5

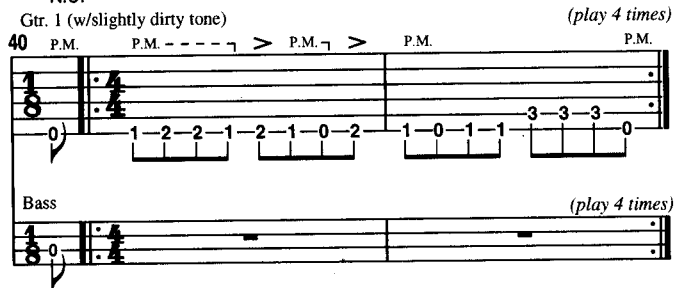
N.C.

(play 4 times)

38 Gtr. 1



40 Gtr. 1 (w/slightly dirty tone)



(4:48)

E♭5 E5 E♭5 E5 E♭5 D5 E5 E♭5 D5 E♭5 F5 D5

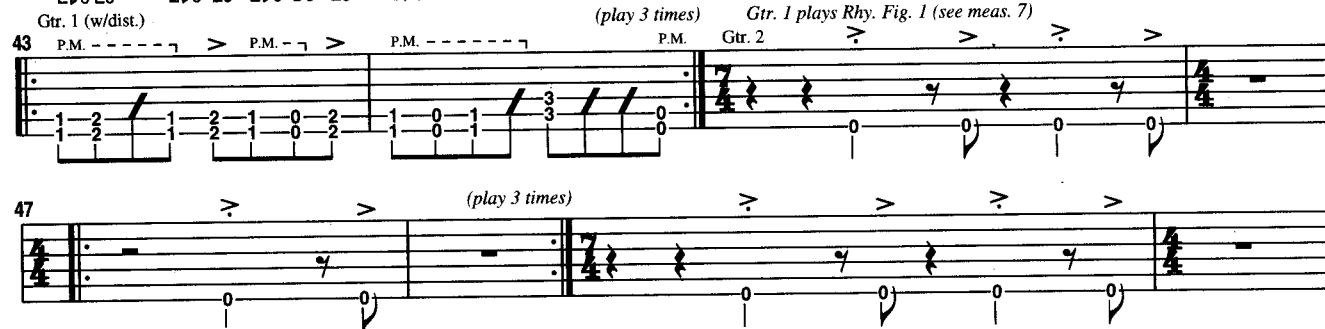
(4:55)

(play 3 times)

(D5)

Gtr. 1 plays Rhy. Fig. 1 (see meas. 7)

43 Gtr. 1 (w/dist.)

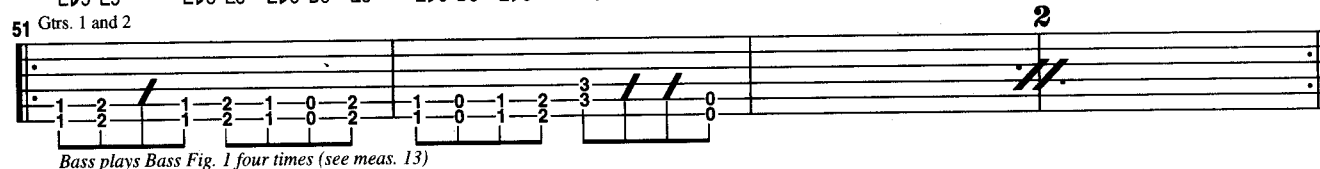


Bass plays Bass Fill 1 (see meas. 11)

And 1

E♭5 E5 E♭5 E5 E♭5 D5 E5 E♭5 D5 E♭5 F5 D5

51 Gtrs. 1 and 2



Bass plays Bass Fig. 1 four times (see meas. 13)

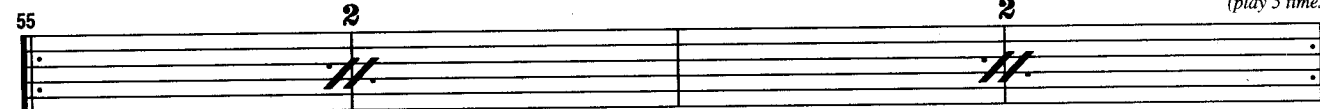
**H** Interlude (5:20)

(1.) want	my anger	to be	healthy	And 1
(2.) want	my anger	just	for me	And 1
(3.) need	my anger	not	to control	Yeah and 1
(4.) want	my anger	to be	me	

(5.) And 1

(play 5 times)

55



Bass plays Bass Fig. 1 ten times (see meas. 13)

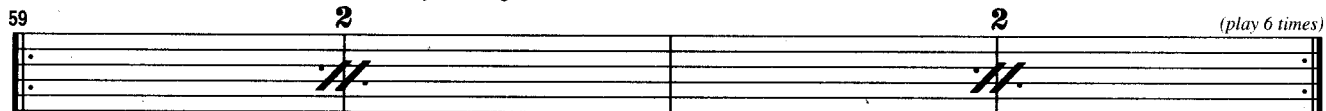
# ST. ANGER METALLICA

(5:46)

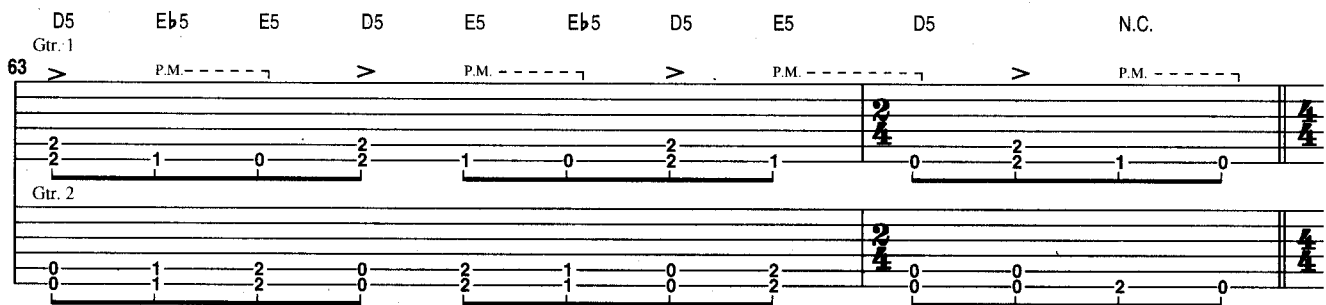
(w/double-time feel 5th and 6th times)

(1.-3.) need to set my anger free  
(4.) need to set my anger free

And I  
Set it free

59 

Bass plays Bass Fig. 1 twelve times (see meas. 13)

63 

Bass plays Bass Fig. 2 (see meas. 15)

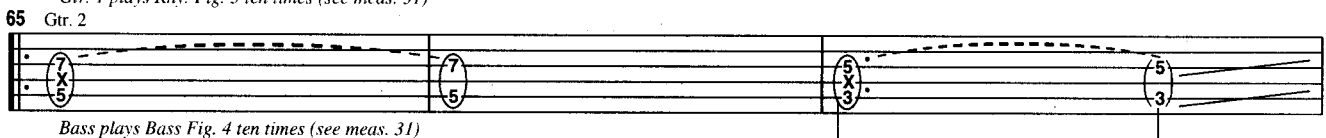
## I 3rd Chorus (6:19)

(1.) Fuck it all and no regrets I hit the lights on these  
(2.) need a voice to let myself I to let the myself lights on free  
(3.) Fuck it all and fuckin' no hang myself I to let the myself lights on free  
(4.) dallion noose I no hang myself shake I to let the myself lights on free  
(5.) feel my world clear shake I to let the myself lights on free  
(6.) Hard to see clear shake I to let the myself lights on free  
(7.) madly in anger with you I'm it me madly in anger with you  
(8.) madly in anger with you I'm it me madly in anger with you  
(9.) madly in anger with you I'm it me madly in anger with you  
(10.) madly in anger with you I'm it me madly in anger with you

N.C.(D5)

Gtr. 1 plays Rhy. Fig. 3 ten times (see meas. 31)

(C5)

65 

Bass plays Bass Fig. 4 ten times (see meas. 31)

## J Outro (7:12)

(1.) dark sets I  
(3.) dark sets Me -  
(4.) I  
(6.) fear I'm  
(7.) I'm  
(8.) I'm  
(9.) I'm

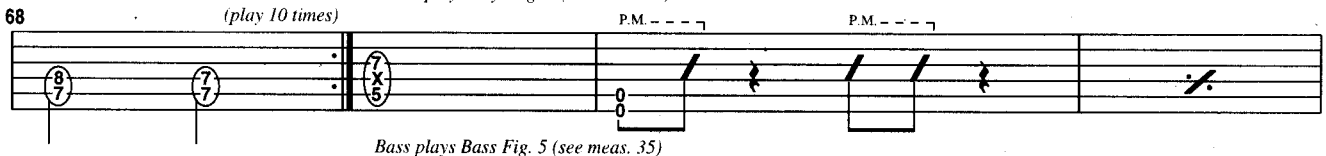
E°

A5

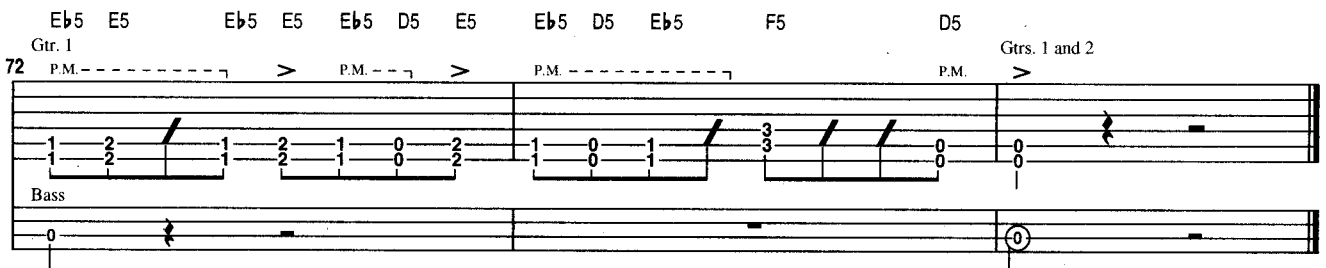
(D5)

D5

Gtr. 1 plays Rhy. Fig. 4 (see meas. 35)

68 

Bass plays Bass Fig. 5 (see meas. 35)

72 

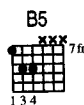
# BULLS ON PARADE **RAGE AGAINST THE MACHINE**

WORDS BY Zack de la Rocha MUSIC BY Rage Against the Machine TRANSCRIBED BY Jeff Perrin

Tune down one half step (low to high: E $\flat$  A $\flat$  D $\flat$  G $\flat$  B $\flat$  E $\flat$ ).

Bass tuning (low to high): E $\flat$  A $\flat$  D $\flat$  G $\flat$ .

All notes and chords sound one half step lower than written (key of F).



## A Intro (0:00)

N.C.

\*Gtrs. 1, 2 and 3  
(elec. w/dist.)

(play 7 times)

\*Gtr. 2 is played through a Digitech Whammy pedal set to lower pitch one octave.  
\*Gtr. 3 is played through a Digitech Whammy pedal set to raise pitch one octave.

1. The microphone ex-

(0:23)

(4th and 6th times) Quit it now

F#5

Gtr. 2 enters 5th time

\*Gtr. 1 (w/wah)

(play 7 times)

N.H.

\*Rock wah pedal forward and back in a steady eighth-note rhythm

## B Verses (0:45, 1:31)

plodes shattering the molds Either drop the hits like De La O or get the fuck off the comode Wit the  
2. Weapons Not food Not homes Not shoes Not need Just feed the war cannibal animal I

N.C.(F#m)

Gtr. 1

w/wah used as filter (pedal forward)

As heard on Rage Against the Machine's Epic recording **Evil Empire**

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# BULLS ON PARADE **RAGE AGAINST THE MACHINE**

sure shot Sure to make the bodies drop Drop and don't copy Yo don't call this a co-op  
walk the corner to the rubble that used to be a library Line up to the mind cemetery now

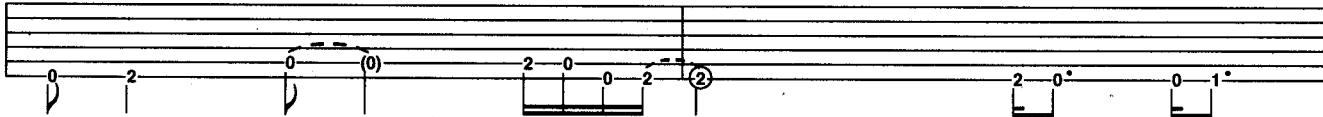
**7** Gtr. 1



*Bass repeats Bass Fig. 1 (see meas. 5)*

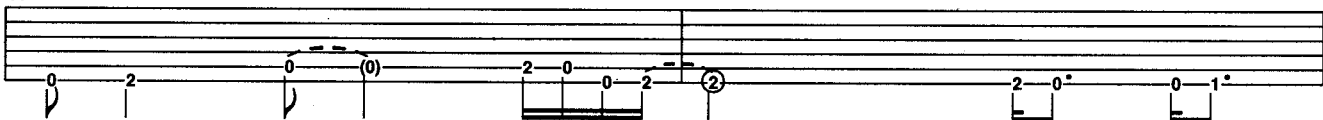
Terror rains drenchin' quenchin' the thirst of the power don's That five-sided fist a-gon  
What we don't know keeps the contracts alive and movin' They don't gotta burn the books they just remove 'em while

9



The rotten sore on the face of Mother Earth gets bigger The trigger's cold empty ya purse  
arms warehouses fill asquick as the cells Rally 'round the family pockets full of shells

11



**C Chorus** (1:08, 1:54)

## Rally 'round the family

**with a pocket full of shells**

**They**

N.C.

Gtr. 1

(wah off)


**13** *fret bottom two strings w/thumb*



*Bass Fig. 2*

**Bass**

(2nd time on 1st chorus) **D.S.  $\text{\textcircled{S}}$  al Coda  $\text{\textcircled{C}}$**   
(go back to **B**)

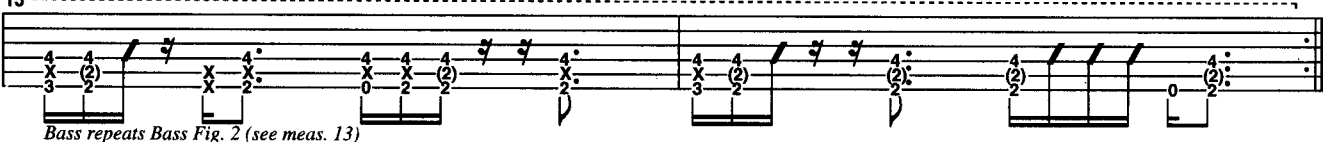
(2nd time on 2nd chorus) **To Coda**   
(proceed to meas. 17)

## rally 'round the family

**with a pocket full of shells**

## They

15 Gtr. 1

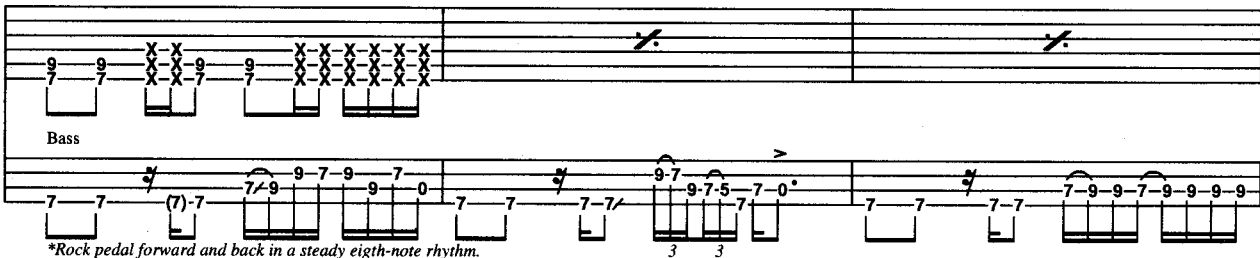


*Bass repeats Bass Fig. 2 (see meas. 13)*

**⊕ Coda (2:18)**

85

17 \*Gtrs. 1 and 2 (w/wah-wah)



\*Rock pedal forward and back in a steady eighth-note rhythm.

# BULLS ON PARADE **RAGE AGAINST THE MACHINE**

## **D** Interlude (2:29)

N.C.

\*Slide fret hand alternately up and down strings in specified rhythm, beginning with a downward slide (toward nut).  
Gtr. 1 (wah-wah off)

20

Bass plays Bass Fig. 1 four times (see meas. 5)

\*Changes in pitch are the result of the hand slowing down and speeding up as it slides along the strings.

23 Gtr. 1

long slides

25

27

## **E** Outro (2:52)

Quit it now

Quit it now  
Bulls on parade  
Bulls on parade

F#5

29 \*Gtr. 1 (w/wah)

(play 4 times)

Bass (tacet first time)

(play 4 times)

\*Rock pedal forward and back in a steady eighth-note rhythm.

Bulls on parade  
Bulls on parade

Bulls on parade

N.C.(F#5)

33 wah off

# RIVIERA PARADISE STEVIE RAY VAUGHAN

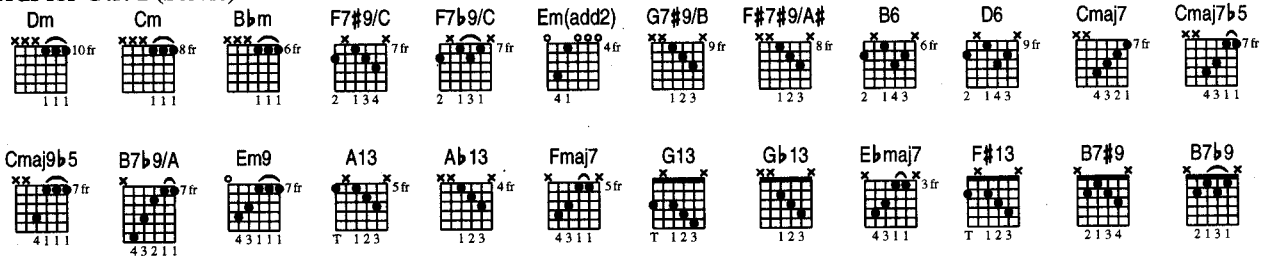
WRITTEN BY Stevie Ray Vaughan TRANSCRIBED BY Andy Aledort

Tune guitar down one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭).

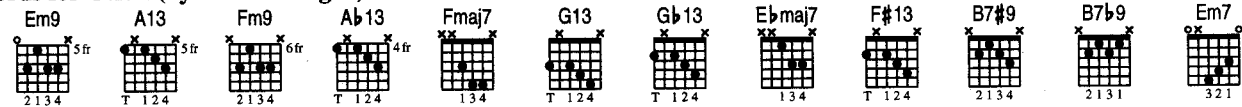
Bass tuning (low to high): E♭ A♭ D♭ G♭.

All notes and chords sound one half step lower than written (key of E♭ minor).

chords for Gtr. 1 (Stevie)



chords for Gtr. 2 (kybd. arr. for gtr.)

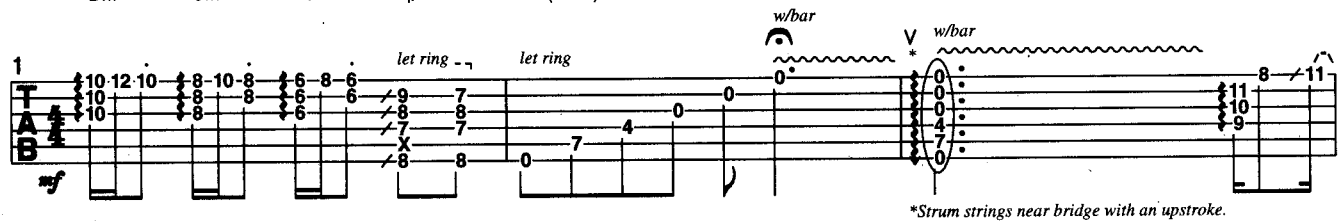


## A Intro (0:00)

Free Time ♩ = 80

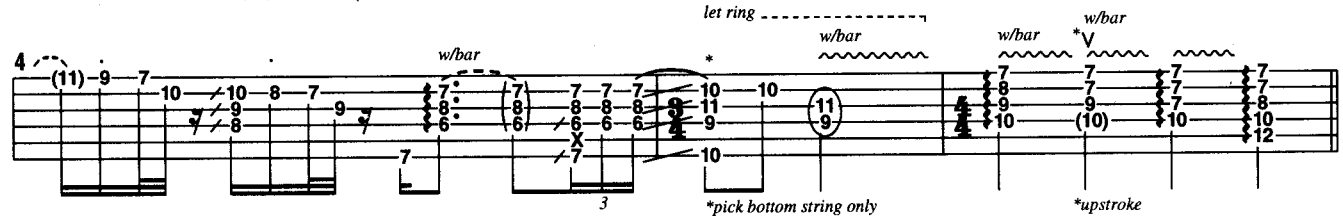
Dm Cm B♭m F7#9/C F7b9/C Em(add2)

G7#9/B



Slowly ♩ = 56

N.C. F#7#9/A# B6 D6 Cmaj7 Cmaj7b5 Cmaj9b5 B7b9/A

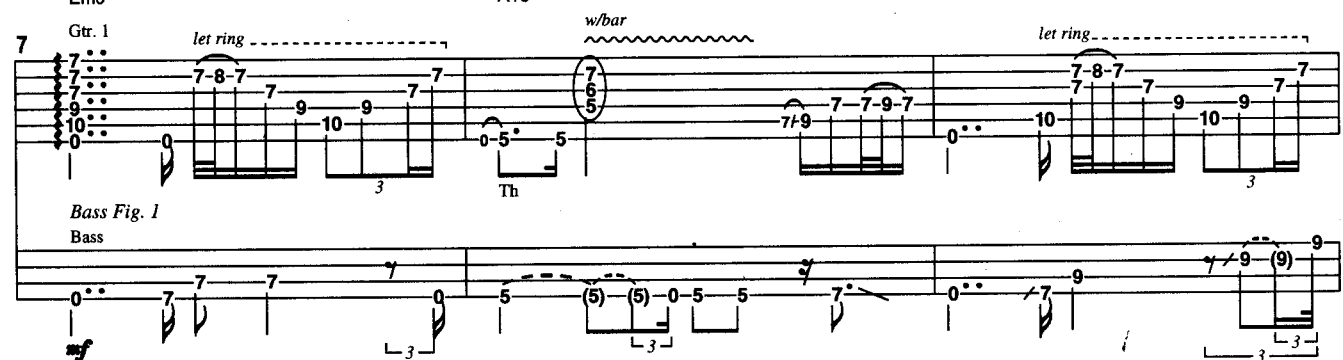


## B Theme (0:27)

(Band in)  
Em9

A13

Em9



As heard on Stevie Ray Vaughan's Epic/Legacy recording *In Step*

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# RIVIERA PARADISE STEVIE RAY VAUGHAN

10 **A13** w/bar (repeat prev. chord) **A♭13** **Fmaj7** w/bar **G13** w/bar w/bar

13 **Fmaj7** w/bar **G13** w/bar w/bar **G♭13** **E♭maj7** w/bar

16 **F♯13** **B7♯9 B7♭9** **N.C.(Em)** **N.H.** w/bar w/bar (slight vib.) w/bar

end Bass Fig. 1

## Rhy. Fig. 1 (1:17)

Em9  
Gtr. 2 (kybd. arr. for gtr.)

**A13** **Fm9 Em9** **A13** **A♭13**

**Fmaj7** **G13** **Fmaj7** **G13** **G♭13**

**E♭maj7** **F♯♭3** **B7♯9 B7♭9** **Em7**

# RIVIERA PARADISE **STEVIE RAY VAUGHAN**

**C 1st Guitar Solo, 1st Chorus (1:17)**

Em9

*Gtr. 2 (kybd. arr. for gtr.) plays Rhy. Fig. 1 three times (see previous page)*

A13

**Fm9**

Em9

w/pick and finger - - - - -

[illegible]

*Bass repeats Bass Fig. 1 seven times simile (see meas. 6)*

22 12- 14/15- 14- (14)- 12- -

23 12-15-12-15-12-15

24 full 15(15)12

[illegible][illegible]

**D** 1st Guitar Solo, 2nd chorus (2:07)

Em9

[illegible][illegible][illegible][illegible]







# RIVIERA PARADISE STEVIE RAY VAUGHAN

A13 Fm9 Em9 A13 Ab13 Fmaj7

92 *w/pick*  
*w/bar (vib. and depress simultaneously) w/bar*  
*\*Pick G string behind nut; on a Model L Stratocaster, a high D note is sounded.*

Fmaj7 G13 Gb13 Ebmaj7 F#13 B7#9 B7b9 Em7

97 *w/bar*  
*\*w/bar*  
*mp*

**H** 2nd Guitar Solo, 3rd chorus (7:02)

102 Em9  
*mf*  
*3*

A13 Fm9

104 *V-----*  
*V-----*  
*V-----*  
*\*upstroke sweep w/pick*  
*Th*  
*3*

Em9

105 *3*  
*3*  
*3*  
*3*  
*3*

A13 Ab13

106 *full*  
*3*  
*3*  
*6*  
*5*  
*3*  
*3*

Fmaj7 G13

107 *3*  
*3*  
*3*  
*3*  
*3*  
*\*"Behind the beat" slightly.*

Fmaj7

109 *3*  
*3*  
*3*  
*5*



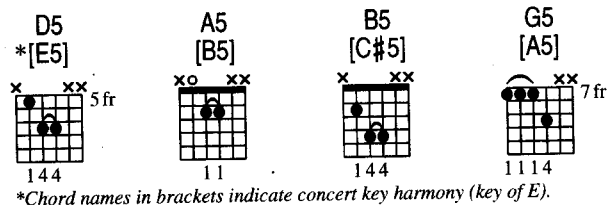
# FEELING THIS **BLINK-182**

WORDS AND MUSIC BY blink-182 TRANSCRIBED BY Jeff Perrin

All guitars are in dropped-D tuning (low to high: D A D G B E) with a capo at the second fret.

All chord shapes and tablature positions are relative to the capo.

All guitar notes and chords sound one whole step higher than written (key of E).



## A Intro (0:00)

Fast Rock ♩ = 172

1 (drums) 4

N.C.(D)  
[N.C.(E)]  
Gtr. 1 (elec. w/dist.)

1. 1

## B 1st Verse (0:11)

got no regret right now (I'm feelin' this) The air is so cold way and low  
Show me the way to bed (I'm feelin' this) Show me the way you move

N.C.(D5)

(D/A)

(D5/B)

9 Gtrs. 1 and 2 (elec. w/dist.)

*f* \* repeat previous chord

Bass 1  
[N.C.(E5)]  
Bass Fig. 1  
w/pick

mf

(I'm feelin' this) Let me go in her room (I'm feelin' this) I  
(I'm feelin' this) Fuck it it's such a blur (I'm feelin' this) I

12 (D/A)

(D5)

(D/A)

end Bass Fig. 1

As heard on the Geffen recording *blink-182*

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# FEELING THIS **BLINK-182**



**C** 1st and 2nd Choruses (0:33, 1:12)

**Half-time Feel**

love all the things you do  
love all the things you do  
(D5/B)

(D/A)

(I'm feelin' this)  
(I'm feelin' this)

Fate fell  
D5

15 Gtrs. 1 and 2

Rhy. Fill 1

[(E5/C#)] Bass 2 (w/chorus effect)

[(E/B)] Bass 1

[E5]

*mf* Bass Fig. 2

short this time Your smile fades in the summer  
A5 B5 G5  
[B5] [C#5] [A5]

18 Bass 2

Bass 1

*mf* Bass Fig. 2

(2nd time) To Coda ⊕  
(skip ahead to meas. 37)

Place your hand in mine I'll leave when I wanna  
D5 A5 B5 G5  
[E5] [B5] [C#5] [A5]

Gtrs. 1 and 2 play Rhy. Fill 1 (see meas. 17)

21 Bass 2

Bass 1 plays Bass Fig. 2 (see meas. 17)

**D** (0:44)

(end half-time feel)

N.C.(D5)  
[N.C.(E5)]

Gtr. 3 (overdubbed elec. w/dist.) fades in w/ feedback (pitch: D)

25 Gtr. 1

*mf* Gtr. 2

trem. pick

*mp* (vol. swell) *f*

**E 2nd Verse (0:50)**

**Turn all the lights down now**

[N.C.(E)]

29 [N.C.  
Gtr. 1

(repeat previous two measures)

2

Gtr. 1

*mp*

(I'm feelin' this) Our  
(I'm feelin' this)  
(I'm feelin' this)

(D5)

$$\begin{matrix} (D/A) \\ [(E/B)] \end{matrix}$$

33 [(E5)]  
Gtrs. 1 and 2

Gtrs. 1 and 2

(3rd time) D.S.  $\text{\textcircled{S}}$  al Coda  $\text{\textcircled{C}}$   
(go back to  $\text{\textcircled{C}}$ )

(I'm feelin' this) We're  
(I'm feelin' this)  
(I'm feelin' this)

35 Take me away from here 2 (play 3 times)

A musical staff with a double bar line and repeat dots.


**⊕ Coda**

**F Breakdown (1:23)**  
(continue half-time feel)

Fate	fell	short	this	time	Your smile	fades	in the summer
Place	your	hand	in	mine	I'll	leave	when I wanna
N.C.							

**37** (drums only)

(drums only)



The image shows a musical score for drums, consisting of four staves. Each staff has a single eighth note on the second line, indicating a consistent rhythmic pattern across all four parts.

**G Bridge (1:34)**

This place was never the same again after you came and went How can you say you meant anything different  
to anyone the same standing alone on the street with a cigarette on the first night we met

N.C.(D5)

[N.C.(E5)]

**41** Bass 1

\*  
  
 \*note is tied on repeat

\*note is tied on repeat

**H** (1:45)

\* Look to the past and remember D5/A a smile A5 and maybe tonight I can breathe

\* L D

D5/A

A5

Bm'

**tonight**

**I can breathe**

45 Gtr. 1  
P M

P.M.

The image shows a musical score for guitar and bass. It consists of three staves. The top staff is for guitar, labeled 'Gtr. 2' and 'P.M.'. It contains a sequence of notes: five 5s, four 0s, and four 2s. The middle staff is for guitar, labeled 'Gtr. 1' and 'P.M.'. It contains a sequence of notes: five 5s, four 4s, a 7, four 5s, four 7s, and four 5s. The bottom staff is for bass, labeled 'Bass 1'. It contains a sequence of notes: eight 2s, four 4s, and four 4s. The notes are grouped into measures by vertical bar lines. The guitar part has a key signature of one sharp (F#) and a 4/4 time signature. The bass part has a key signature of one sharp (F#) and a 4/4 time signature. The notes are written in a simplified notation where the number indicates the fret and the letter indicates the string.

Gtr. 2  
P.M.

Gtr. 1  
P.M.

\*[E]  
Bass 1

\* chord symbols reflect overall harmony

# FEELING THIS **BLINK-182**

48 for a while I'm not in this scene I think I'm fallin' asleep but then all  
G5 G6 D D5/A A5  
P.M.

## I Outro Chorus (1:56) (end half-time feel)

that it means is I'll always be dreamin' of you Fate  
Place (7.-10.) (Are we fell  
D5 D5 your alone

51 Bm G5  
P.M.

short hand Do you feel it) time mine (5.-10.) (So Your smile I'll lost and fades in the summer  
A5 B5 G5  
Gtrs. 1 and 2

54 A5 B5 G5  
Gtrs. 1 and 2

\*\* Instruments fade out 9th time.